Book Reviews

My Years with St. Laurent: A Political Memoir. By J.W. Pickersgill. Toronto and Buffalo: University of Toronto Press, 1975. Pp. 334.

The academic and journalistic worlds are much beholden to Hon. J.W. Pickersgill not only for his editing (with the collaboration in three cases of D.F. Forster) of the volumes based on Mackenzie King's diary, but for his role in arranging for the diary to be preserved. Since the publication of C.P. Stacey's *A Very Double Life* has subjected him to the charge that he helped suppress details of King's private life, it is proper that an academic review of Pickersgill's own book should record that in the preface to the first publication from the diary he stated his goal: "to present Mackenzie King's public life, not his private life", so that only private matters essential to his public career were relevant.

The same standard is found in Pickersgill's chronicle of his years with King's successor. The author emphasizes that he does not claim to be writing history or autobiography, but merely a description of his relationship with a prime minister whom he greatly admired as man and statesman. As a personal account *My Years with St. Laurent* is not easy to fault. Pickersgill writes well, marshalling his facts with a skill that bespeaks his training as a historian and his experiences as a writer of countless documents that had to be lucid. He does not, like the man who drove him into opposition in 1957, remember events that can be proven not to have happened. He can, like Mr. Diefenbaker, be accused of partisanship, but a political memoir free of partisanship would probably be neither interesting nor useful. What makes the Pickersgill chronicle particularly valuable, indeed, is that it gives an honest inside view of numerous incidents of which hitherto there has been only a public record.

For that reason Pickersgill's account of (for example) the incident in 1949 when a minister of justice failed to make public a report as the law required and his right to do so was upheld by the Liberal majority in the Commons, or of the celebrated pipeline debate of 1956, does not jibe with this reviewer's perception of what happened. In both those instances, and one or two others, the author establishes to his satisfaction that the government's course was technically cor-

rect, and it may well have been; but the book glosses over the point, so obvious to many outsiders, that to be technically correct in those controversies was not necessarily enough. Pickersgill concedes that Stuart Garson's position in the Commons was never the same after 1949, and that the whole party was damaged in 1956, but as an insider he had inadequate opportunity to appreciate how strongly observers reacted to such events. Even so, he reports that before the election of 1957 he believed "that twenty-two years was too long for any party to be in office."

His book is, in part, a demonstration of why that belief was sound. The St. Laurent years, as Pickersgill has no trouble in showing, were years of great achievement, and he measures them in terms of policy and administration. One is struck by the paucity of references to relations between the Liberal ministers and their supporters, either in Parliament or the caucus, and by the absence from the index of both those key words, along with "Liberal party" and "House of Commons".

The author says of J.G. Gardiner, perhaps the ablest electioneer the Liberal party has produced, "I did not like his style of politics." Of 1957 he wrote: "the reason I could not take the possibility of defeat seriously was Diefenbaker . . .. I forgot that most of the voters have little opportunity to observe the day-to-day impression made by Members of Parliament, and I had never seen Diefenbaker on the hustings." By 1957 Diefenbaker had been on the hustings for over thirty years, and one might have expected his selection as Conservative leader in 1956 to lead an alert government to scout his past performances as thoroughly as a baseball team scouts players. But after years of unbroken success, that kind of down-to-earth stratagem apparently does not occur to a party.

That is not, of course, in any sense a reflection to Pickersgill's book. It is an admirable work, and our understanding of Canadian history and politics would benefit inestimably if more politicians followed the author's example.

University of Saskatchewan *Norman Ward*

The Motives of Eloquence: Literary Rhetoric in the Renaissance. By Richard A. Lanham. New Haven: Yale University Press, 1976. Pp. xi, 234. $12.50.

This book is addressed uncompromisingly to the uncommon reader in English studies, and will undoubtedly provide the hieratic discipleship of the higher criticism with much grist for their mills. Quoting frequently and at length from Plato and Aristotle in Greek, from Horace and Ovid in Latin, from Castiglione in Italian and from Rabelais in French, he dispenses with translations either within the text or outside it in footnotes as if they were tedious irrelevancies: yet even the uncommon reader is likely to find his patience taxed too far when Pro-

fessor Lanham adds Spanish to the list of languages at his command, introducing it under the throw-away aside: "As Ortega reminds us . . .". (p. 154) Only once does he disappoint by quoting in plain English and failing to supply the original (Italian in this case), the reference, or the reason (p. 160).

The uncommon reader will doubtless also rejoice at the pyrotechnic display of erudition implicit in Professor Lanham's glittering personal vocabulary of words - syndoche, contentation, superencryted, eleatic, synergistic, to list a few — that even the Concise Oxford Dictionary fails to embrace. But with the uncommon reader so expressly catered for, what of the common reader? And among common readers I include students of English literature, graduate and undergraduate. How are they to cut their way through the elaborate literary defences that Professor Lanham has so effectively erected to deter common readers from trespassing upon the ideas enclosed within this citadel? Is the effort needed to storm it likely to reap an appropriate reward? Reading was once thought to be a pleasure.

The book opens with an analysis of Plato's *Symposium* and Ovid's *Ars Amatoria* and *Metamorphoses*, moves on to a discussion of Chaucer's *Canterbury Tales* and *Troilus and Criseyde*, and then examines Castiglione's *The Courtier* and Rabelais' *Gargantua and Pantagruel* with highly selective aspects of Shakespeare's work interspersed between them, and concludes with a twenty-page essay on Shakespeare's second historical tetralogy.

If at first glance these topics appear oddly assorted, Professor Lanham does little to help his readers to relate them by deciding to avoid offering any clear lines of guidance that might signpost his intentions: only when one has struggled through to somewhere near the half-way mark — the chapter on "The Ovidian Shakespeare" — does it become apparent that the book will treat its readers like children on a see-saw, rocking them between two diametrically opposed views of self in relation to society, and two no less sharply contrasted approaches by authors to the creative act of writing.

Plato is thus exposed in the first chapter as becoming a victim, through his own narcissistic worship of the central self, to that same rhetorical escapism that he condemns in the artist:

> The self must be embodied just as thought must find the body of words. Plato denied both embodiments. But it is from them that love comes: there is no path around them . . . . To really love another, one must face the profoundly disorienting properties of language, or human society, and learn to enself and thus control them . . . The artist faces the problem Plato would define out of existence. But it will not go away. When Socrates builds his ladder and climbs it he is not solving the problem the *Symposium* sets us. He is running away from it. (p 48)

This exposure of the fallaciousness of the concept of "the serious" self is then followed by an examination of "the playful self" with Ovid as the exemplar,

more precisely, Ovid pitted against Virgil. It is Professor Lanham's contention that the Virgilian mythic image of Rome was as false an ideal for Augustan Rome to aspire to as it was an image of Rome itself under Augustus: that it was the image Augustus wanted for his own Rome made it no less false. Ovid, by accepting humanity as he found it, neither approving nor disapproving, but sensing its actuality and using the fabric of his own experience of it, forged a more truthful image by his frank acceptance of rhetorical device and of role-playing games as exploratory means towards the realization of self.

> The simplicity of naive Roman virtue no longer sufficed. It made you, for one thing, a dupe of Augustus, who sought to re-create naive Roman virtue as a tool of propaganda. Yet the only alternatives to naive *gravitas* were frivolity and immorality. Both, plus the advertising-slogan *gravitas*, were the air Ovid grew up breathing. Is it according too much to think that he looked about him and had eyes to see? (p. 63)

It is in this manner that the book progresses, with the concept of a single-minded, serious, heroic approach to reality as the one extreme co-ordinate, and that of rhetorical man who recognizes a multiplicity of orientations and many selves, and who plays with them all in order to derive a reality from their variety as the other. Examined within these co-ordinates Chaucer emerges as "the most profound student of society, and especially of social structure, which any literature offers us"; yet Matthew Arnold's verdict is allowed to stand: "Chaucer is not, then, a poet of high seriousness". Castiglione and Rabelais, after being similarly probed and anatomized, emerge as highly self-conscious and self-confessed gamesters. Shakespeare is much less happily handled. The essay on *Venus and Adonis* and *Lucrece* is the most forceful and illuminating in the book, a real *tour de force;* but that on the Sonnets does not convince in the seventeen pages apportioned to it; and the even shorter pieces on *Hamlet* and each of the four Chronicle plays, if regarded as dramatic criticism, amount to little more than entertaining literary arabesques.

Professor Lanham finally reaches a definition of his own standpoint in his 'Epilogue':

> The more one studies the ornamental, self-conscious, opaque styles, the more duple — if not duplicitous — man comes to seem. He likes to think himself intensely purposeful but often this is self-flattery. At least half the time his living is play, his motive dramatic and self-contrived, his self a role. It is to sustain this second man and second reality that rhetoric exists. (p. 210)

Having finally reached this Epilogue one is bound to ask again whether the effort needed to penetrate the citadel was worthwhile. In the capacity of a reviewer I must necessarily count myself among the uncommon readers: as such, having fought my way into the fortress, I must acknowledge that what I

found there was valuable and illuminating, and that I'm likely to revisit it now that I know the way in. It is thus only the more unfortunate that Professor Lanham should so needlessly have excluded the common reader from contact with his lively and often original insights, for it is to be doubted whether many of them will have time, energy or patience enough to scale the fortifications of stylistic obscurity to enjoy what lies within.

Dalhousie University *Glynne Wickham.*

Development Paths in Africa and China. Edited by U.G. Damachi, G. Routh and A-R.E. Ali Taha. London and Boulder Colorado: published for the International Institute for Labour Studies by the Macmillan Press Ltd. and by Westview Press, Inc., 1976. Pp. XV, 251. $24.75.

This useful book was sponsored by the International Institute for Labour Studies. The development paths followed by China and by six African countries (Tanzania, Ghana, Kenya, Sudan, Zambia, and Nigeria) are examined — with particular attention to the past three decades.

Each of the country studies is under separate authorship, with the exception of those for Ghana and Nigeria, both of which are by Ukandi G. Damachi. The introduction is a thoughtful, concise and balanced review of the evolution of some of the main strands underpinning development theory and practice today. The rest of the book, however, lacks a core of consistency as a consequence of the independent manner in which the country studies were written.

Thus, while each country study develops its own pattern of insights and historical details, there is no common thread of general format nor of statistical framework. After a point is made for one country, which would have been of interest in the case of all the countries under review, the reader is left without the opportunity of making comparisons; all too frequently, the subject is either not treated at all in the other studies, or alternatively is approached from such a radically different vantage point that meaningful links cannot be drawn.

The degree of analysis varies substantially among the studies. The report on Tanzania, for example, is somewhat frameless and at times borders on the superficial, even though some interesting pieces of information are included. Thus, a 1967 survey is quoted by the author, Guy Routh, in which he found that 120 households of 749 people apparently owned 187 beds, 405 chairs, 123 tables, 13 bicycles, 12 radios, 57 goats, 45 sheep, 195 cattle, 589 fowls, and 55 pigs. But while time is taken to spell out such fascinating details, comments are made on main issues without any supporting information. For example, Routh writes: "The First Plan had achieved a growth rate of 5 per cent," presumably of GNP, "compared with the aim of 6.7 percent." No mention is made of the

components of the plan, the data problems ingredient in such statements, nor indeed the grounds on which the plan itself could reasonably be given credit for any substantive impact on the GNP at all.

In contrast to the others, the reports on Kenya, by Frances Stewart, and on China, by Norman Scott, are refreshingly well organized and analytical. They also indicate a perspective that is not so obvious in the other sections. Thus, Frances Stewart notes, "Kenya, with virtually no technical resources, (at independence) was bound to be technologically dependent if she industrialized. The real choice was thus not between appropriate or inappropriate technology, but inappropriate or no technology. To choose none and hope gradually to forge an independent alternative is a possibility that cannot be dismissed out of hand. But the possibility of making such a choice — irrespective of the balance of advantage involved — was severely curtailed by the nature of the situation, and particularly the nature of the decision-makers in newly independent Kenya . . . ."

If any one message can be drawn from the six African studies, perhaps it is that the governments of the countries reviewed have been far from narrow-minded in the sources and quality of advice and theoretical underpinnings they have linked to their planning activities. It is true that vogues and catch-themes have had their influence, but so have very practical programmes and projects. Unfortunately, many of the larger problems faced at least throughout the past three decades or so, such as urban congestion and unemployment, have become tougher not easier with the passage of time.

The final study is a concise review by Norman Scott of features of the development paths and achievements of China. The author takes pains to stress the particular, historical roots from which current Chinese policies have evolved, as well as to indicate the scale of some aspects at least of the Chinese achievement. "China, which is now virtually self-sufficient in foodstuffs, has to feed about one quarter of the world's population from the produce of only 7 per cent of the cultivated surface of the globe." The uneasy relationships with the Soviet Union are discussed, ranging from the heavy dependence during the First Five Year Plan (1952-57) on Soviet planning techniques and industrial technology, to the application of some of the key ideas of the Great Leap Forward — with an emphasis on "subordinating the role of the cities, the educated elite and heavy industry to the economic mobilization, re-education and activation of the rural population. . . . 'Socialization' of the economy outweighed its 'modernization' as a goal of policy, and did not consist merely in nationalization."

Professor Scott includes an interesting description of the links (somewhat tenuous) between the provincial plans, which he regards as the cornerstone of Chinese planning, and the constellation of other planning frameworks employed by the Chinese.

He concludes by identifying and discussing ten key features of the Chinese development path, among which he cites (but does not weight):

- 'Mass mobilization of resources and a sense of moral purpose for development;
- A balanced economic partnership of town and village;
- Population policy; control and redistribution;'

Professor Scott is careful not to suggest that the 'China model' can readily be duplicated elsewhere. At the same time it is also tantalizingly clear that there are indeed numerous lessons from the Chinese development record that should be studied with the greatest of interest and open-mindedness by students of development in both materially poor and prosperous countries alike.

Despite the variable quality of the book when viewed as a totality, it contains a hard core of insights and comparative experience that merits substantial further investigation.

Dalhousie University *R.I. McAllister*

UNESCO and World Politics: Engaging in International Relations. By James P. Sewell. Princeton University Press, 1975. Pp. 384. $18.50.

Unesco has been a singular beast in the United Nations menagerie. For all the harmlessness attributed to it by hard-core realists, it has provoked often bitter animosities. Idealistic programmes have been attacked as so much woolly-headed *bourgeoiserie.* Since the publication of this book, it has fallen prey to Arab-Israeli politics. Dr. Sewell's portrait is an excellent one, combining shrewd insight with a cautiously sympathetic appraisal.

Any world body setting itself the tasks of promoting "education", "science", and "culture" is perhaps asking for trouble. The terms do not command precise definitions or organisational goals. Ideologues of any persuasion can find much to condemn in Unesco's work. Unescan philosophy (the author in the main uses this appellation, though occasionally also the less euphonious, and less appealingly *Startrek*-like, Unesconian) led in a number of obvious directions. Improvements in world libraries, for example, were the subject of Unesco's first seminar, in Manchester in 1948. It is a measure of Unesco's success in these kinds of areas that its work is taken for granted as potentially useful by specialists, and ignored by everyone else.

Yet it has also been a world-changing body, at least in aspiration. At the close of a second world war, education seemed a primary tool for eradicating excesses of nationalist prejudice. The "facts of social science" would prevent the resurgence of Hitlerian "race theory rubbish" (p. 100). Has it succeeded? It is too simple to say that Unesco's books have gathered more shelf-dust than con-

verts. European history text-books do get re-written: Europeans educated after 1945 are far less prone than were earlier generations to seek other nations as scapegoats: conventional wisdoms are more akin to Huxley's humanism than to the Christianity of his many critics in the 1940s. It is not clear what part Unesco played in these complex processes of changes of values. Unfortunately, these questions fall outside the scope of the book.

Unesco and World Politics does, however, guide us through the organization's changing perspectives over the last three decades. Unesco specialists have shown themselves to be adaptable, and in more than merely a reflexive or random way. Traces of Eurocentric bias did persist in the early days, despite the efforts of the indefatigable scientist — Sinophile Joseph Needham. But these diminished sharply with the influx of Third World states to UN, and Unesco, membership in the 1960s. Education switched horses. The 1960 General Conference saw education not as a war-prevention device, but as a "basic component of economic development" (p. 230). Dr. Sewell adds: "the glacial shifts of economists' interests were moving some men into development questions, hence a few nudges might suffice. Lionization *à la* Unesco awaited any scholars producing theories and findings that showed how education yields development" (pp. 231-2). Unesco has good claim also to have initiated serious international consideration of environmental conservation in the late 1960s.

Superficial reading of the first, historical, part of the book suggests that the author has placed an unwarranted emphasis on personalities. This is not his intent. The central concept is "engaging". He sees this as "a way of conceiving international relations that encourages us to begin with individuals and to follow them through small and larger groupings toward global configurations. . . . 'Engaging' means becoming involved or more involved in a continuing international relationship. . . . This process might appear to be propelled by impersonal forces, but its outcomes depend upon the mediation of personal actions" (pp. 3, 7, 9).

But the problem remains. If individuals are taken as "mediating" between "impersonal forces" and organizational decisions, then a focus on them can explain either a lot or a little, and we have no way of knowing which. The important issue, of the relative influence of the two, gets fudged. This is less of an obstacle in practice, though, since Dr. Sewell's perceptive historical account does permit him broader judgments than the initial definition would appear to suggest. The second part of the book is a general discussion of problems of international organisation. This dichotomy is both a strength and a weakness. The treatment as such is excellent. But references to Unesco here sometimes appear more contrived and mandatory than as a natural follow-up to the case study.

One chapter concludes with the fable of stone soup, which deserves repeating. It relates

> the efforts of a strange traveller to obtain a meal from suspicious townspeople. Upon his approach they hide local provisions and plead the inadequacy of available means even to satisfy their own needs. His proposal for stone soup, however, piques both curiosity and interest: here is a recipe worth knowing. To stones and water, reluctant onlookers are encouraged to add salt and pepper, barley, cabbages, potatoes, beans, carrots, and meat to the essential broth. Thus the stranger satisfies his hunger and participants gain a sense of community. (p. 303).

In a world of nation-states, international organisations can play only a limited role. Weapons like imagination, charm, and wit may be more effective than moral rebukes. Unesco has been a good wooer.

Dalhousie University *Robert Boardman*

The Far Side of the Street. By Bruce Hutchison. Toronto: Macmillan, 1976. Pp. 420. $12.95.

The amiable preface on the dust-jacket says, "twilight memories and rambling reflections of a working newspaperman . . .." Alas! it is all too true. A twilight indeed, relieved by fitful gleams of mixed metaphors, and here and there a spark of real truth. These sparks appear on pages 65, 167, 195 and 360. One example may be cited which may redeem the book. "Had not (John W.) Dafoe declared that a newspaper's readership, like a rose bush, needed frequent and drastic pruning?" (p. 195).

This book has been much praised in Canadian newspapers, and it is praise without much justification. Rather, it is a comment on the sloppiness that so much characterizes newspaper reviewing, of plays, music and books. Sports are reviewed, as a rule, by men remotely competent in sports. Hockey experts review hockey games. Books are reviewed by just about anyone who can read.

This is the second recent book of reminiscences by Macmillan's that is a rather a disappointment. (The first was Joey Smallwood's *I Chose Canada.*) The hallmarks of Macmillan books, the handsome binding, the impeccable typography, the strong, clean type-face, the thick, good paper: all of these excellences are lavished upon a work that either does not deserve them, or has not been well edited.

Bruce Hutchison has produced some useful books in his time. Some of them were indispensable for the character of the era they describe, which Hutchison caught, as a good newspaperman should. One thinks of *The Fraser*, and even more, that incredible book, *The Incredible Canadian.* The latter is a life of Mackenzie King which is badly written, but is nevertheless essential to an understanding of King and the King era.

This book is like the others and a little more dispensable. ". . . I was a clumsy hand at reasoning anyhow, and always distrusted it," says Hutchison on page 6. His clumsy hand at reasoning is apparent. He lacks the logic to handle metaphor. He is at his best in straightforward reporting. And he can occasionally bring it off well, such as his account of his farewell to Mike Pearson, a gem of controlled utterance:

> When I shook Mike's hand and left his house both of us understood that we would never meet again. Jack (Pickersgill) understood, too, but said nothing. There was nothing to say. (p. 360)

But too much of the time, he cannot control his own metaphorical exuberance. His lines can begin with one metaphor and end heaven knows where. This example is not typical, it being the worst I could find, but it shows his methods too well:

> . . . no one was likely to forget the rumbling, rasping voice. (Diefenbaker's) It sounded like a brass trumpet out of tune. It carried the heat and wind and acrid fumes of a prairie fire. With that speech Diefenbaker emerged momentarily as a phantom, a will-o'-the-wisp from the Conservative swamps of Saskatchewan, only to disappear, as all of us supposed, forever. (p. 233)

Worse than this however, is the jungle of confused references into which he leads his reader. The tall grass is so thick one cannot see more than a word ahead:

> But (in the attic) I did not find a key, mislaid with many others, which would open, long afterward, a different treasure then lying forgotten in a damp London vault. (p. 15)

Or page 182-3:

> The snare had been sprung, but not even King knew then that it had caught the wrong quarry.

Even the chapter headings partake of this incapacity to make the English language do the things he wants it to do. Chapter 18 is entitled, "The scoop and the yawn". The temptation to make remark on this has to be palpably resisted.

It is not a dull book. Hutchison's is not a dull career. The book is even worth reading, for its occasional truths, and for its more than occasional good humour.

Dalhousie University *P.B. Waite*

Carlyle Past and Present: A Collection of New Essays. Edited by K.J. Fielding and Rodger L. Tarr. London: Vision Press, 1976. Pp. 279. $4.95.

Over a quarter century ago F.R. Leavis declared that "it is hard at this date to realize why Carlyle in his own time should have been felt to be so great and profound an influence, and it is bad economy to direct the student in the ordinary way to study him as a key figure of the age." Many teachers and scholars must have disagreed with this egregious misjudgement, for during the intervening years Carlylean studies have flourished. To-day he is seen as a figure of tremendous intellectual influence and a literary genius. As C.B. Tennyson observes in his contribution to this volume of essays: "from the modern academy has come a kind of Scholarly-Critical palingenesis to Carlyle studies which can only serve to confirm, as perhaps it has helped to shape, the judgement of Carlyle as pre-eminent among Victorians."

Professors Fielding and Tarr have brought together eleven hitherto unpublished essays plus an editorial preface consisting mostly of recently discovered *disjecta membra* from Carlyle's papers in the Forester Collection. These excerpts are nicely balanced by C.R. Sanders's collection of pen portraits of Queen Victoria and Prince Albert gleaned from Carlyle's letters and journal. Here we find an account of the Sage's refusal of a baronetcy offered by Disraeli, and in a letter to his brother John a rare admission of culpability: "I do however truly admire the magnanimity of Dizzy in regard to me: he is the only man I almost never spoke of except with contempt, and if there is anything of scurrility anywhere chargeable against me, I am sorry to own he is the subject of it; and yet see, here he comes with a pan of hot coals for my guilty head!"

The collection, though of good quality, is certainly heterogeneous, a fact presumably owing to the editors' wish to publish only new materials. Two essays on *Frederick the Great* will, one hopes, re-awaken interest in that neglected work, without which no valid judgement can be made of Carlyle as historian. A subject even more neglected is taken up by Carlisle Moore — "Carlyle, Mathematics and 'Mathesis' ". Here Professor Moore reminds us that Carlyle's earliest interest lay with mathematics and argues that although he did not follow up his considerable talent and interest in the subject its influence remained to affect his literary works, mainly in his frequent use of mathematical images and in his reliance on symbol and analogy.

The subject of Carlyle's influence on his contemporaries occupies both G.H. Ford and D.J. DeLaura, the first resuming his studies of Carlyle and Dickens, the second attempting to clarify Arnold's responses to Carlyle on the subject of religion. Ford argues that the Dickens-Carlyle relationship was one of elective and selective affinities. There are, of course, obvious differences in their attitudes towards social questions and towards art, but "it is when Carlyle and Dickens converge on anticant and corruption that their literary affinities

become most discernible." DeLaura employs his great knowledge and talent to show the superiority of Arnold over Carlyle and sees the latter's doctrines "an influence, an ambience, almost a stain that Arnold never worked out of his thinking." He does admit, however, that "Arnold acknowledged to the end that the 'scope and upshot of his (Carlyle's) teachings are true.' " What is astonishing is that in this instance as in so many others Carlyle succeeded in impressing himself indelibly upon the intellects of such a variety of Victorian thinkers — liberals and anti-liberals, scientists and humanists.

Aside from the two fine essays on *Frederick the Great*, Carlyle's major works receive scant attention. *Sartor Resartus* is focussed upon in one brief essay by John Clubbe. It is, however, an essay of great interest because the author deals with Carlyle's notes on the biographical sketch by Friedrich Althaus published in German in 1866 and translated into English in 1974 by Professor Clubbe himself.

In a brilliant essay on *Past and Present* G. Robert Stange demonstrates that the work is "an essay in 'anti-history', a stylistic *tour de force*, and a tract for the times." Carlyle, Stange argues, is not really an historian at all but a worshipper of the heroic ideal and of the hero who creates his universe by bringing order out of chaos. While it is true that Carlyle sees history as biographies of great men who shaped events, one gets the impression that Stange regards *Past and Present* as something akin to a historical novel: "What he is interested in in *Past and Present* is, after all, not the Middle Ages, nor historical method, nor mind or thought, but an image, sensually evoked, of the past." The style which produces this image of the past is briefly and effectively analyzed as one based on oppositions, centred on a view of the present in the light of what he shows us of the past. According to Stange the whole work is a masterful example of the organic theory of art expressed in prose that looks back to Swift and ahead to Joyce.

The final section of this essay draws attention to the fact that *Past and Present* caught the eye of Friedrich Engels, who published an article on it in Marx's *Deutch-Französische Jahrbücher*. What most impressed Engels was Carlyle's humane attitude towards the workers. Despite an over-simplified and limited view of Carlyle, Engels (and probably Marx) treated *Past and Present* far more seriously than did Carlyle's contemporaries.

While Professor Stange sees *Past and Present* as a stylistic *tour de force*, J.P. Seigel describes *Latter-Day Pamphlets* as "the near failure of form and vision". Although this essay is a useful introduction to the neglected *Pamphlets*, its author insists on treating the book as an epic or at least as a quasi-epic. It is an approach that is unlikely to bring much illumination, and certainly one can see why Seigel speaks of a near failure in form and vision. As a judgement on the work as epic literature it is, in fact, a very charitable one.

In a final short essay K.J. Fielding offers "some new considerations" on the Froude-Carlyle controversy in which he adds some interesting gleams of light on Froude's personality, particularly as revealed in his heavy-handed dealings with Mary Atkin Carlyle.

Let us return, finally, to the question of Carlyle's importance both in his own time and in ours. After outlining the fluctuations in Carlyle's reputation from the 1820's to the present, C.B. Tennyson concludes that "he changed England in many ways more profound than the railway." In his own age he was esteemed as a prophet and teacher. Events of the twentieth century have surely confirmed his prophetic powers, and, I think, we would not be amiss to heed him still as a teacher.

Dalhousie University *C.J. Myers*

The Politics of Race and International Sport: The Case of South Africa. By Richard E. Lapchick. Westport, Connecticut: Greenwood Press, 1975 for Center on International Race Relations, University of Denver. Studies in Human Rights No. 1. Pp. xxx, 268.$13.95.

Richard Lapchick's book provides a detailed history and analysis of the political and racial aspects of South African sport. It examines sport in South Africa both before and after the Nationalist Party victory in 1948, but the major part of the book deals with the more contemporary period, 1959-1970. These eleven years saw greater government control of sport than had previously been the case and this meant, in particular, stricter enforcement of the apartheid system in sport. After 1964 international protest against apartheid sport grew rapidly, culminating in 1970 in the total isolation of South Africa from the international sporting scene.

The introduction sets the tone of the book. In it Lapchick explores the general complex inter-relationship between sport and politics, giving many examples of incidents and situations from different parts of the world. The author cites, for example, the case of the "two Chinas", the setting up of the "Games of the Newly Emerging Forces" in Asia, and the use of sport by both the two super powers — each attempting to prove its superiority over the other. Lapchick uses many apt illustrations, including a quotation from a speech by Hubert Humphrey, then Vice-President of the United States, in which he said, "What the Soviets are doing is a challenge to us, just like Sputnik is a challenge . . . . the United States must prove conclusively that a free society produces better athletes than a socialist society (pp. xviii-xix)."

The first chapter identifies themes in the history of South African sport. The author draws a parallel between sport in Nazi Germany in the 1930's and apart-

heid sport in South Africa today. Many similarities between the two systems are pointed out: the Jews in Nazi Germany were denied many of the sporting opportunities available to people of the Aryan race in a way similar to the discrimination, also on a racial basis, against nonwhites in contemporary South Africa. This denial of opportunities included exclusion from international competition, lack of sporting facilities, and spectator bans. The author further clearly illustrates the analogy between Nazi Germany and South Africa by examining some of the justifications of the systems used by sports organizers and politicians in the two countries.

The main part of the book (Chapters Two, Three and Four) provides a thorough and extremely well-documented historical account of South African sport. A number of different themes can be traced through these chapters — for example, the government control of sport as an integral part of the general apartheid system, world reaction to the extension of segregational policies in sport, and the attitudes and actions of national governments and international organizations, including the I.O.C. and the U.N. Lapchick describes the development of organized non-racial sports organizations inside South Africa, despite government interference, and reports on their struggle for international recognition and representation. He also examines the unchanging attitudes of the white sporting authorities up to the moment when they had to face the reality of isolation.

However, despite the detailed and well-written account of sport in South Africa, the author's conclusion is, unfortunately, brief. He makes a number of points in his conclusion, including the following: (a) that the political factor in the South African issue is one of race rather than ideology, (b) that the "isolationist" approach is more successful in changing the situation within South Africa than the 'bridge-building" approach, and (c) that sport in South Africa is so important that the country allowed itself to become vulnerable to domestic and international pressure. These and other conclusions could, perhaps, have been expounded at greater length and, with the use of more examples, been made more analytic and forceful.

It is, of course, impossible for any book on this subject to be completely up-to-date because of the rapidly changing situation in South Africa itself, and in the attitudes of other countries and of international organizations towards that country. In his epilogue, Lapchick has made an effort to provide an analysis of events in South Africa since 1970. This recent period has seen a number of changes, including the application of the new government policy of "multinationalism" to sports. This policy, which allows for some racially-mixed teams to represent South Africa in certain specific international events is, as Lapchick points out, basically designed to appease world opinion and to allow South Africa to return as an active participant in the international sporting world.

Multinationalism, however, does not mean that there is any change in the basic apartheid policy, but is rather "a new name for the old game (p. 209)." As Lapchick says,

> Whether it will soften international opposition to South African sports teams is not known at this point. It certainly will not change the lot of more than 99 percent of the nonwhite South Africans who compete at the club, provincial, and national levels. For those individuals, the paralysis of life that comes with apartheid will be the same. (p. 214).

At the present time, when the sporting isolation of South Africa is an extremely contentious issue — to the extent that countries which do maintain sporting ties with the apartheid regime are also subject to boycotts and potential isolation — this volume is an extremely important one. It provides a sound background and understanding of South African sport on which judgements and decisions surrounding present or future actions or attitudes can be based. It is also one of the few books to recognize the inevitable political aspects of both internal and international sport. This book should be of interest, not only to those interested specifically in South African sport, but also to those concerned about the more general issues surrounding the inter-relationships between sport, politics and race.

Dalhousie University *Susan M. Shaw*

The Renaissance Imagination. By D.J. Gordon. Ed. by Stephen Orgel. Berkeley: University of California Press, (1976). Pp. xi, 327. $22.50.

The ideal reader of this book would have to be a cultural virtuoso. He would require a solid grounding in the classics, a generous knowledge of Renaissance literature, a comfortable intimacy with Renaissance visual art, and a shrewd capacity for dealing with problems of aesthetics. In addition, he should be versed in the mysteries of Neoplatonic philosophy, mythographical tradition, emblematic symbolism, and theatrical history. Above all, he should be a person of taste and discernment, for these indeed are among the shining qualities of Professor D.J. Gordon's mind.

Renaissance iconography in both verbal and visual arts is the central concern which binds together this gathering of essays. Gracefully complementing each other at the very beginning are the figures of William Davenant, Inigo Jones, and Peter Paul Rubens. Davenant and Jones appear as the 'inventors' of *Salmacida Spolia*, the last of the opulent masques to be staged at the Caroline court. Through the music, spectacle, and poetry of the masque, the king and queen emerge from contemporary storms as triumphant symbols of "universal

concord". Like Davenant, Rubens makes his appearance in collaboration with Inigo Jones. If Jones was responsible for designing the new Banqueting House in Whitehall palace, Rubens brought the project to its full magnificence: he painted the ceiling panels which converge on the theme of royal apotheosis. Overtly celebrating the virtues of King James, Rubens' allegorical and figures implicitly nominate Charles as the new saviour and hero of the Christian world. "Ceiling and masque speak a common figurative language," writes Professor Gordon; and in support of this claim he provides richly detailed analyses of both.

The remaining essays include an account of the cultural influence of Cesare Ripa's *Iconologia*, a defence of Chapman's contribution to *Hero and Leander*, a sensitive interpretation of *Coriolanus*, and a chronological narration of the planning that produced the Teatro Olimpico. But these are minor subjects; the place of honour is reserved for the master of the English masque — Ben Jonson.

All of the Jonson essays were first written and printed in the 1940s. Since then they have repeatedly guided the work of Jonson scholars, and they remain fresh and vital even today. The quarrel between Jonson and Inigo Jones becomes, in Professor Gordon's account, a debate which involves not merely personal jealousies but also theoretical principles. Through careful evaluation of such key terms as "invention" and "design", Professor Gordon brings to life a crucial and elusive moment in the history of criticism.

Four of Jonson's masques receive particular attention — *The Masque of Blackness*, *The Masque of Beauty*, *Hymenaei*, and *The Haddington Masque*. The discussion of *Hymenaei* as a "Masque of Union" is exemplary. The occasion to be celebrated is the marriage of the Earl of Essex and Frances Howard in January, 1606. Quite in the spirit of wedding festivities, the bride and groom are conveniently forgotten as soon as everyone else is having a good time. Thus *union* can become by turns a principle which harmonizes the four psychological humours, an act which combines the kingdoms of England and Scotland, or the metaphysical One which unites the universe through the power of love.

Despite the admirable treatment given to individual masques, one bothersome question remains: what importance should we attach to the masques in the larger context of Jonson's career as a poet and playwright? Professor Gordon is aware of the problem. "The whole body of his work shows that his real interests were not in theology or metaphysics, but in morals. This is why history in *Hymenaei* remains history and does not become symbol." Precisely. And the same interest in morals gives Jonson the satirist an imposing strength denied to the writer of masques. The masque is simply an unsuitable medium for genuine ethical controversy. One might add that while Jonson would be fortunate to receive £10 from the King's men in payment for a comedy, he could expect as much as £40 from the court for his share in creating a masque. The author of *Volpone* would scarcely be blind to the consequences.

Regrettably, *The Renaissance Imagination* is unlikely to become required reading for anyone except Jonson specialists. The iconographical approach invites comparison between this book and the splendid achievements of Emile Mâle (*L'Art religieux de la fin du XVI^e siècle, du XVII^e siècle et du XVIII^e siècle*), Erwin Panofsky (*Studies in Iconology*), and Edgar Wind (*Pagan Mysteries in the Renaissance*). Panofsky's brilliant essay on "Blind Cupid", for example, endures as an intellectual preface to the world of Shakespeare's comedies. By contrast, Professor Gordon appears to concentrate on peripheral concerns. I offer this comparison not to condemn but to define; on its own terms, *The Renaissance Imagination* is an excellent book.

If the "whole invention" or soul of this book belongs rightly to D.J. Gordon, the "bodily part" is the work of Stephen Orgel. All editorial matters have been handled with care and expertise. The illustrations are beautifully reproduced, and the book as a whole is attractively designed. Perhaps the partnership between Professors Gordon and Orgel owes its happiness to that stormier collaboration which both men have studied so well.

Dalhousie University *Ronald Huebert*

The Search for an Ideal: Six Canadian intellectuals and their convictions in an age of transition 1890-1930. By S.E.D. Shortt. Toronto: University of Toronto Press, 1976. Pp. VIII, 216.

It is significant that this book has been published at approximately the same time as Carl Berger's, *The Writing of Canadian History*, which is concerned with the influence of Canadian intellectuals. Whereas Berger's text deals with certain Canadian historians, Shortt traces the careers and ideas of other Canadian intellectuals during the period 1890-1930, one the author refers to as "an age of transition". In so doing he illustrates the struggles some of them encountered in adapting to the increasingly empirical society of twentieth-century scholarship, a movement which disturbed the idealism that was so integral a part of their Victorian system of values. The author is quite successful in describing the adaptation, or lack of it, among the six individuals involved.

The six, Andrew MacPhail, Archibald MacMechan, James Cappon, Maurice Hutton, Adam Shortt and James Mavor, occupied positions of influence during the early years of this century, either from a university setting, through publications, or both. With the possible exceptions of MacMechan, the literary eminence of Dalhousie, and Adam Shortt, the economic historian, the remaining four have perhaps not received the recognition their abilities or contributions warranted. The author is to be congratulated for making their story better known and especially for showing, through their careers, some forces of change in Canadian intellectual development. The battle between empiricism

and idealism is still being waged, though to the casual observer, the empiricists have long since won the fight and left the field. As governments exert more and more control over universities the professor, in his role as a civil servant, may yearn for the independence and peace apparently enjoyed during the years 1890-1930.

The men whose ideas are described held strong views on their role as intellectuals; having much in common in their background, especially in Scottish philosophy, their intellectual security was disturbed by twentieth-century changes. Yet there was little doubt in their understanding of the role they should play and live.

This book was originally done as a doctoral thesis. It is a very good work, but the second section of each chapter, where the author considers the essential core of the individual's beliefs could be improved upon. These sections still read like a thesis, and perhaps more time might have been allowed to pass between their completion and publication so that the expression of ideas could be more easily formulated. There are times when the pensiveness and contemplation of the Victorian idealists could prove beneficial to all of us.

We are very pleased to learn that young scholars of Mr. Shortt's abilities are accepting difficult challenges; his book is a significant and encouraging work.

St. Francis Xavier University *R.A. MacLean*

The Self of Loss: New and Selected Poems. By Dorothy Roberts. Fredericton: Fiddlehead Books. Pp. 110. $4.00.

The figure who fades from sight only to reappear in surprising sudden clarity is a familiar one in Canadian writing. One has only to think of those returning wanderers in Margaret Atwood's poetry, lost in the bush or in watery distance, or the masked characters who step into P.K. Page's "green world of cinema", or Abraham Klein's protagonist in *The Second Scroll* in search of the unknown but familiar Uncle Melech. A comparable lost self becomes manifest in the concluding section of Dorothy Roberts' comprehensive collection of poetry, *The Self of Loss.* Dorothy Roberts is perhaps our lost poet. Though daughter of a distinguished family (her father, Theodore, was a superb raconteur and notable poet, and her brother, Goodridge, a painter of something like genius), the pressures of war and economic necessity have never permitted her to settle for long in her own country. Consequently, although she has persistently written poetry of outstanding quality, her voice has seldom been heard in Canada. Only the most perceptive of reviewers, for example the author of "The Poetry Chronicle" in *Edge* 8 (Fall, 1968), have recognized the genuineness of her work. The very fact, however, that her deep, instinctive knowledge of the human and physical conditions of home has been tested by the various trials of exile has fit-

ted her well to give voice to the feelings of separation and yearning that have always been endemic in Canada. The difference between Dorothy Roberts' themes and those explored recently in John Moss's book, *The Patterns of Isolation* is that hers concern exile not "in the cold" — in Canada —, but from Canada, the homeland that our poets at last "in amazement" are beginning to recognize as primary. Not that this nationalist metaphor is to be taken literally, for it is only a metaphor.

Dorothy Roberts shows herself to be very conscious of the traditional attitudes that she is ultimately to restore and reverse. She crystallizes many preoccupations in her images of window panes, lens, mirrors, or sheets of ice which have provided "the cold conditioning" for "thousands" of Canada's children, and which have separated them from so many sources of warmth and animation (if not from the flames of hell). In the first part of the book the image comes to stand for all those constricting attitudes that derive from those patriarchal figures who "lived in the cold/ And were seasoned by it/ And knew that it blazed" (13). This is the black and white world seen through an antique lens which fixes "faces and starched hats/ Into perpetual scowl" (26). This still and forgotten world of two dimensions, dominated by the "Big House" where you still may see "sun shine hard against the windows/ And the iron slave stand by the door" (23), is one which, like an old photograph or a poem, kindles a faintly appalling warmth. Dorothy Roberts' acceptance of the strength of the life lines which tie her to this world appears in the restrained nostalgia of "Veranda Spinsters" who eagerly anticipate a break in the regimen — "eyes veering east, to west/ Soon caught our coming with a stir of pleasure" (24). The feeling reaches its full strength in the poem about the rediscovery of childhood dolls which time has set stiffly away "from the game/ Where the little girls played by the stove pipe through the upstairs/ In the winter wind" (20).

This pattern of animated silhouettes is counterpointed against a balancing design, the world of wind and growth framed from the perspective of "a solid unobtrusive boat" or the hilltop farmhouse. The structures here, both of life and poetry, seem able to accommodate the spontaneous movements of nature, the farm "a weird world/ Of itself with lambs in the kitchen behind the hot stove" (28), or the boat which drifts toward islands "little bulges of sand/ Sweet with all sand can collect, driftwood and arrowhead/ right to the water's edge/ wedged, lodged, or hanging by tendrils" (32). The "Failing of Farms" and erosion of islands may be inexorable, yet "the antiquated logic" of childhood persists, and is related to the enigmatic faith Dorothy Roberts expresses in her illuminating foreword, "my belief in the farm which would come up over and over in my life". The two main motifs of the first part of the book are brought to a hopeful and foreboding focus in the powerful poem, "The Two Mares", which concerns a widely travelled dark mare ("ears prick, hoofs pound/ Dark forests pass her and the moving ground") and a slow moving white mare ("inclined to

plop her hoofs a little going homeward") (48-9). The poem's conclusion, "White mare it is our race", carries a range of implication which gives one pause in more senses than one.

Dorothy Roberts shows a preoccupation in her work with common shapes — usually hard, heavy, solid and fixed — that are subject to sudden transformations. It may be logs or pieces of coal kindled by a sudden spark, or boats or trees bent by a squall. She is likewise absorbed, as we have seen, by images that deaden and freeze, that weigh down and repress. States of mind of this kind find a reflection in her winter poem, "In Snowy Woods" where "the trees accumulate and the snow accumulates/ and the power gathered unspent" (31). The accumulating pressure brought to bear on an imagination unusually open to the influence of the landscape — both physical and psychological — that appears so immovable and endlessly repetitive seems to explain the startlingly strong sense of recognition and the enlargement of detail which characterize her miniature landscape and still-life poems. In the best of these she achieves the sudden hypnotic clarity and tension which her brother, Goodridge, captures so unerringly in such paintings as "House on a Hilltop" and "Portrait of a Girl". One comes, for example on "Tiger Lilies", "defiant above the transparent vase/ Above the bedevilled stems in water dreaming,/ Their pollen poised and petals curled ablaze. . . . Their petals splashed with brown and their brown pollen/ Offered in lamplight, repeated in the gleaming/ Mirror behind" (78). The apparent surprise, matched by the way in which the pace and division of phrase and cadence follows the pressures of feeling and perception, comes to be an expected attribute of Dorothy Roberts' work. It manifests itself not only in poems of such obvious distinction as "Pyre", "Our Giant Footsteps" or "Red Angel", but in inconspicuous poems such as "George" where we meet "Roots that find air as dark and still as sand", where "the sunken air is watery to our breath/ The brown roots spreading, twisting round us tie/ Us tight into our intimacy with earth" (96).

It might well be imagined that for a poet with such strong ties to the familiar past and so strong an affinity for the earthbound and the rooted, the dislocations brought on by the invading technology which is remorselessly mobile both in terms of time and space would be difficult, if not impossible, to accommodate. Her controlling image of constriction, however, the sheet of ice or intractable pane of glass, enables her to place the frenetic kaleidoscope of the present within the stiff framework of the more oppressive memories of childhood. For the glass becomes now a windshield, a cabin window, or an astronomer's telescope, protecting the inner self from defenceless exposure, and maintaining the shared separateness of naked moon rock, animal freight, fellow travellers, spiralling satellites, or the dance macabre of war. As one focusses on the terrors implicit in such finely controlled poems as "Moon Piece", "Travellers", "One", and "A Dance with Peace", one inclines to modify one's

first impression that the section "A Lease on Dislocations" does not sustain the high standard generally established in the book. An occasional acerbity or uncertainty of tone does seem to me to mar one or two of the poems ("New Housing" and "The Cars of May", for example), but this should not be allowed to obscure the main theme of this section of the collection. I take this to be the process by which our mobile technology has exported the condition of exile, long regarded as a determining aspect of the Canadian consciousness, and revealed it now as the common condition.

The poems in the closing phase of the book are directed towards means of recovering this self of loss. The obedience demanded both "in the land of the bible" and on the unnerving thruway becomes now not only a threat to the self, but a condition of acceptance, acceptance both of intractable limitation, and of the points of departure that beckon and free. The glassy sheet now becomes not a partition, but a medium that transmits signals "sent to prove/ That windows open every way of locking/ the door" (80). "The eye of lightning" suddenly "pierces the uproar/ Through the glassy pane", and stirs the responding energies of the protected self. The high-pitched vibration of the hard coats of innumerable cicada now chimes with "the vacant moon" (83), and prefigures not only love and union, but the union of life with life, and life with the lifeless. At last the glass seems to transform itself into the river of childhood where swimmers and lovers plunge (only to multiply in the fishy eye?).

We are now prepared for the ordeal of the flight back, the airborne migration at sunset back to the reaches of the past, inexorably changed by time and the human imperatives of the generations that get beyond us. This ordeal provides the fifth (and most important) section of the book, "Descent and Redemption". The sequence of poems in which Dorothy Roberts captures the treasured pattern almost at its moment of dissolution may appear to the casual reader to be deceptively simple, but to many, I feel sure, it will prove among the most compelling that they know. For the river "in its whole foam greatly sliding" now becomes an image of the rising figure of the self, emerging not in time, but in the streaming illuminations of love and poetry. But this instant of vision when the burning sun dissolves the icy glass that protects the self must remorselessly coincide with the loss of self, and with death, which is both personal and more than personal. To give any second hand account of the poems that are grouped as "The Great Activity of Death" would involve the dilution of their gentleness and truth. As A.J.M. Smith has it in his "Prothalamium" "each must read the truth himself,/ Or, reading it, reads nothing to the point". Reconciliation with "some spinning fragment bearing sorrow" can be no easy process, but Dorothy Roberts has recourse to a striking metaphor to image its possibility. In a poem appropriately entitled, "Continuity" (109), she reverses the childhood image of dread, the blazing cold, so that from the fire of dissolution float flakes of ash, transformed to snow, that sheathe and nourish the germ until the early sunrise

(in the reader's eye) shall renew the substance of compassion.

Fiddlehead Poetry Books are to be warmly congratulated for the publishing *The Self of Loss* which in terms of artistic assurance, scope, suppleness, mastery of material, and pressure of feeling, must be placed among the four or five outstanding collections published in Canada in the last thirty years. It is vain at this point to day-dream that the proof-reading might have been sharper for the printer's whim that transformed a fir tree into a fire tree is not altogether inappropriate.

Dalhousie University *Martin Ware*

The Idea of the Canterbury Tales. By Donald R. Howard. Berkeley and Los Angeles: University of California Press, 1976. Pp. xvi, 403. $15.00.

This is a seductive book, in both physical appearance and verbal technique. Donald Howard comes close to convincing us that he knew what was in Chaucer's mind when *The Canterbury Tales* was still an idea. "Was' — the singular — since the purported originality of Howard's thesis is based on the argument that *The Canterbury Tales* is in fact one work, unfinished but complete. This 'failure' of the original plan becomes a feature of the story; the pilgrimage is a one-way trip and we needn't be disappointed by the lack of a return journey. Howard is right to condemn the foolishness of thinking about what is not there, the tales that were never written, the unfinished tales, the return journey that never took place, the Host's (not Chaucer's) plan that never came to be. But what are we left with? This 'idea of an idea' (*Essays and Studies*, 29 (1976), 39-55) Howard himself describes as "an outrageous claim, the daughter of Megalomania and Obsession" and later "a most outrageous claim, . . . the very daughter of Fatuity and Delusion". (I would name the claim "son" rather than "daughter" and hope that Howard has the grace to be ironic.) Howard's only explicit justification for this outrage is that he is not alone in thinking it. It is not only this arrogance which is disturbing but also the maddening habit of posing and then answering, to his own satisfaction of course, questions he rightly assumes his critics would ask. He admits of so many possibilities, though, that we are left wondering why he bothered and took so long in the bargain. For example, in discussing the Ellesmere portrait of Chaucer he tries to explain the disproportion between Chaucer and the horse and decides that the illustrator saw "a comic figure on an incongruous mount" and "a presence larger than life." Howard then asks, "but can we be sure?" No, but "we can be as sure of this as of any other explanation." This is fair enough, but he does this sort of thing over and over throughout the book, so that we often wish for more definite even if outrageous claims.

The misfortune of his study is that although there are some valuable insights and new interpretations they are buried in the upholstery. The happier aspects of the book include a comparison of *The Canterbury Tales* and *Troilus and Criseyde* as examples of Chaucer's treatment of comedy and tragedy. His interpretations of individual tales are convincing even if not terribly original, and the chapter on the Pardoner as grotesque is both new and thought-provoking. Another success is Chapter V, "The Tales: A Theory of Their Structure", an intelligent discussion of junctures as structural considerations in the work and refreshingly free of the bagginess present in the first three sections. The notes are entertaining and useful as a guide to major trends in modern Chaucer criticism.

The Idea of the Canterbury Tales has some very good and even fine moments, but it is vastly overblown and like most seductions, ultimately disappointing.

Toronto *Marcia Rodriguez*

The Writing of Canadian History. By Carl Berger. Toronto: Oxford University Press, 1976. Pp. X, 300. $12.50.

This excellent book represents a significant advance in Canadian historical scholarship. It is the first major effort to portray the intellectual forces which have moulded the thinking and writing of those English-speaking historians who sought to explain our past during the period 1900-1970. In this work Professor Berger carries on the same high standard he established in 1970 with *The Sense of Power: Studies in the Ideas of Canadian Imperialism, 1867-1914.* In the writing of Canadian intellectual history, certainly in the English-Canadian sphere, Berger stands on the top rung of scholarship.

The question of choice is perhaps the most difficult of all challenges in historical writing, but there can be very little argument on the choices made in this work. Three generations of Canadians have been exposed to the history of their country through the efforts of scholars whose ideas are encompassed herein. Berger points out the relationship between what they wrote and some of the constitutional and political changes which later developed. All of the historians described were nationalists; all possessed or developed a strong commitment to explain the origin and meaning of Canadian historical change. That all did not agree is to be expected; that there were serious divergences of views has added some intensity to their interpretations. In skilfully weaving the threads of the story together Berger illuminates those views and the differences in an objective fashion and allows the reader to make his own choices. The theme of the book is that each generation, conditioned by different factors, which include an interpretation of the past, writes its own history.

The Writing of Canadian History might be interpreted as a work of appreciation for the contributions made by scholars such as Wrong and Shortt, Underhill, Innis and Lower, Creighton and Morton. They were men whose ideas were formed, not only from their period in history, but from very extensive reading and research in and out in their discipline. The artistry of Donald Creighton was not an accident; it developed from his wide readings in literature, and he applied literary models to his historical writings. Moreover, they were scholars who saw the large picture on the canvas, not technical specialists who wrote documented articles to each other. Generally, they were scholars of vision and English-Canadian historiography is largely their creation.

Professor Berger does not succumb to the temptation so common in some disciplines to psychoanalyze the thoughts of the men he interviewed. Their views are exposed and the reasons for them are given; while it is possible to detect where Berger may agree or disagree he is eminently fair in his presentation, showing an honest respect for the person and his own discipline. His own familiarity with the works of those under scrutiny is thorough and is with a very few exceptions, demonstrated in the clarity with which he presents their messages. Anyone who has read extensively in the solid prose of Harold Innis will appreciate the lucidity of Berger's exposition.

There are, however, a few passages which leave the reader wondering. On the final page of the text he states: "Entertaining a critical attitude to establish institutions that derives from another of its sources, the new left of the later sixties, this enthusiasm hankers after a more authentic description and analysis of ordinary everyday life and the material regularities that shape group existence." Referring to the present writing of social history the author might be interpreted here as saying that a more pragmatic approach seems to be in vogue today. On page ninety there is a factual error with regard to Alexander Johnston who is described as "Deputy Minister of Marine and Fisheries for the province of Nova Scotia." This is very probably a mistake in the proofreading, for it should read "from" the province of Nova Scotia as Johnston was in the federal civil service. Finally, though the author may have considered and rejected the idea, it is our view that photos of those portrayed herein as well as pictures of the buildings in which they spent so much of their lives, could have enhanced the appeal of the book.

The above are relatively minor points in a work that borders on brilliance; Professor Berger is to be congratulated on this new contribution to Canadian historical literature.

St. Francis Xavier University *R.A. MacLean*

Devotions Upon Emergent Occasions. By John Donne. Edited by Anthony Raspa. Montreal: McGill-Queen's University Press, 1976. Pp. lvi, 192. $18.00.

If Donne himself was once praised for having written with verve and distinction in spite of earlier writers' having "culled the prime buds of invention", and left behind only "rifled fields", the same praise might be given to any present-day critic who has both the temerity and the scholarship to comment anew on Donne's works. Such is Professor Anthony Raspa, and his new edition of the *Devotions* is well worth such commendation: what he has to say of Donne's way of relating God to man and man to God is no mere re-working of earlier explications, but a fresh and invigorating new look at an old text.

Like the Province of Gaul — and the *Devotions* themselves — Raspa's book is divided into three parts: the introduction, the text itself, and the commentary. Each part is very satisfying in its own way, and the whole is a worthy achievement, deserving well the fine format and binding the McGill-Queen's University Press has given it.

The first sentences of the Introduction present the editor's dominant idea. The *Devotions* provide, he says, "a striking example of Donne's theory of literature, medicine and cosmology, and the relationship of God to man." The genre is devotional, and "more specifically, meditative", but the nature of the meditative and devotional tradition that Donne was following, is, he says, not readily apparent. And that's the rub, of course — the problem that Raspa sets himself to set forth and disentangle.

Professor Raspa's careful research is evident in his clear and detailed presentation of the various diagnoses of, or theories about, the illness out of which the *Devotions* had their being. And the same scrupulous scholarship is evinced in the final pages of this introduction where the various editions are listed and described, and where even the ancient watermarks are scanned for whatever message they may communicate.

Still, the outstanding part of the Introduction is its middle section, which the writer entitles "Meditation and Metaphysics". As any student of Donne's prose or poetry knows well, the poet-preacher was always aware of God's revealing of Himself to man through the Book of Creatures and the Book of the Scriptures; more than aware, indeed, for he is frequently explicitly advertent to it. In his *Essays in Divinity* and at least once in the *Devotions* he speaks also of a third book, the Book of Life, or the Register of the Elect, only partially open to man, but always eliciting the thoughtful Christian's advertence, since it is the blueprint of salvation. Raspa's elucidation of Donne's devotional and literary use of the threefold channel of revelation is good reading, and does, one thinks, what a good commentary should do: make the text more delightful and more instructive.

Following hard upon this discussion is Raspa's explication of Donne's style, which he sees as fusing Senecan and Metaphysical qualities. Although it cannot be alleged against Professor Raspa that he makes unsupported assertions, the support he gives is often that of citing other critics who think as he does; and the reader, groping sometimes amid close-textures analyses, longs for more quotation from the texts themselves. That is not to say that there is no quoted matter to illustrate the knotty points; there is a modicum, and of course, the text is already in one's hands for perusal. Perhaps it is only the "bear of small brain" that wants more.

The general analysis of the *Devotions* is admirable. Indeed, it set up in this reviewer a longing to re-read these meditative pieces in the leisurely, reflective way that they demand, to meditate with Donne on the vicissitudes and sometime joys of life, as he sees them in the light of their meaning in the "register of the elect".

As is to be expected, Professor Raspa gives more space to the question of the affinity between the Ignation *Spiritual Exercises* and the *Devotions*. It is not a question, says Raspa, of *whether* the *Exercises* moulded and modified Donne's thinking, but only of *how*. Raspa sees Donne as bringing to his writing a "mind indigenous to the Ignatian experience", but without its being bound to the structure, for "the Ignatian approach to things left him free to devise a meditational structure of his own choosing, conforming to his theology and the tenets of his Church." To follow Raspa through the planes of his explanations and analyses of how and where Donne is Ignatian and where he departs from the Ignatian geography, the reader must have, it seems to me, some precedent familiarity with the Jesuit way of meditation, an understanding of Donne's mode of thinking, and the ability to hold both in suspension at the surface of the consciousness while Raspa finds similar and disparate elements in them. Yet the subject matter should not be difficult: every little novice — whether she is destined for the lecture hall or the diet kitchen — learns to meditate in the Jesuit way, and often "makes" the Spiritual Exercises; and everyone, the unschooled as well as the scholarly, can read the *Devotions* with profit and enjoyment. Yet somehow the explication of the one in terms of the other throws up complexities that make the reader prone to interrupt and say "For instance?"

There are 64 pages of annotations which provide more than adequate explanation and enrichment for the text. A sampling may be cited from a random opening (pages 170-171). The first long note explains Donne's phrase "absteining from Thy congregation". Not only Donne's meaning is made clear, but the commentator goes on to refer spaciously to one of Tyndale's Answers to More, wherein he identifies "church" with "congregation" and the reader is alerted to the English Protestant way of thinking. Another note explains the medical use of the word "mortification", and gives the source of the story of the prescient monastery bell; the six-hundred-pound clapper is also identified and the round

number of its weight made more precise. Within these two pages there are citations or quotations from no fewer than seven books extant in the early seventeenth century and three modern ones. These books concern medicine, religious controversy, cosmology, campanology, and the archives of a French cathedral. This is the kind of scholarship that makes a book of this nature valuable — or even invaluable.

The text itself is delightfully clear and legible; and the book is easy to handle and a pleasure to behold and to read.

St. Michael's College, University of Toronto *Sister Geraldine*

Reappraisals in British Imperial History. By Ronald Hyam and Ged Martin. Macmillan of Canada, 1975.

This is a lucidly written and highly readable collection of essays, which will prove very useful in the teaching of classes in British Imperial History. Had its two authors aimed no higher, and entitled their work simply *Some Topics in British Imperial History*, their efforts would have been entirely laudable. Unfortunately, in attempting to justify these essays as "reappraisals", they strive somewhat officiously to claim for each an original and revisionist quality which few of them in fact possess. Often the technique seems to consist of setting up an elaborate Aunt Sally of views long abandoned by scholars in the field, labelling this the "orthodox" view, and then proceeding to demolish it with enthusiastic cries of delight.

The first essay, by Hyam, on the Peace of Paris in 1763, is perhaps the least provocative in this respect. The settlement of 1763, intended to pacify France and Spain by its generous concessions of conquered territories, failed in that object, while the retention of Canada freed the American colonists from their fear of the French. The British inherited French vested interests in the fur trade, Indian problems, and the western frontier, and this led directly to the American War of Independence thirteen years later. The best historical analyses of the Peace remain those of Kate Hotblack in 1908 and of H.W.V. Temperley twenty years later; Hyam agrees, and has no fault to find with them. Instead he seizes on Richard Pares account of 1936, which he feels has provided the "orthodox modern judgements". This is surely a dubious proposition; Pares' book, entitled *War and Trade in the West Indies, 1739-63*, is hardly the fundamental core of modern views on the Peace of 1763. Hyam's reappraisal consists of a partial rehabilitation of Lord Bute, whom he defends against Pares' charge of subordinating imperial interests to his personal reputation and fear of unpopularity. Bute's main desire was to conclude a statesmanlike peace of a permanent character, but this was done in haste, and on the basis of faulty information, with results entirely opposite to those intended.

The second essay, by Martin, examines and rejects theories suggesting that economic and commercial motives were uppermost in the decision to settle British convicts in Botany Bay after the long discussions of 1778 to 1790. He follows this with another piece, "The Influence of the Durham Report". In 1972 Dr. Martin published *The Durham Report and British Policy*, a work reviewed in somewhat devastating fashion by my colleague at Dalhousie Peter Burroughs. (*Canadian Historical Review*, LV, No. 3 1974, pp. 320-2. The essay might have been used to defend the earlier work. Instead, though there are a few sideswipes at Burroughs (whose views on another question are dismissed as "quaint") we are treated to a reiteration of the original thesis, which is concerned with what Burroughs rightly regarded as the somewhat pointless exercise of demolishing a number of Edwardian views which elevated Durham's Report into a Magna Carta of British Commonwealth evolution. Such views, needless to say, are hardly those which modern scholars have chosen to accept. Martin's chief whipping boys remain Reid, who wrote in 1906, and Lucas' edition of the Report in 1912.

The subject of anti-imperialism in the mid-Victorian period is one to which many scholars have paid significant attention, especially since the publication of Robinson and Gallagher's seminal article "The Imperialism of Free Trade" (*Economic History Review*, Vol. VI, 1953-4). Dr. Martin, however, in tackling the topic, chooses to shoot his arrows at Bodelson's now distinctly dated *Studies in Mid-Victorian Imperialism*, first published in 1924. He accuses Bodelson of presenting "a neat pattern in British attitudes", which is surely overdone. Bodelson's study, for its time, was one of the liveliest reappraisals in imperial history, presenting many new insights, and it well merited reissue in 1960 for its historiographical value alone. But to describe Bodelson's views of 1924 as representing "conventional historiography" (p. 97) is surely absurd.

The best essays in this book are by Dr. Hyam. There is a tightly organised piece on the partition of Africa which examines Robinson and Gallagher's *Africa and the Victorians* and the views of its various critics, and concludes that the latter are winning the debate. This is followed by the best argued, and most original, of all the essays in the book, "The Myth of the Magnanimous Gesture". This is indeed a reappraisal of the literature on the granting of responsible government to the Transvaal in 1906 by the new British Liberal Government. In this case the "orthodox" literature certainly does propound the view that the 1906 concessions were a deliberately magnanimous gesture designed to win over the defeated Boers to the British self-governing empire. Some have gone further to interpret the evolution of South Africa since 1906 as a disaster born of woolly liberalism. Hyam argues, with considerable force of logic and evidence, that the British Liberals never intended Smuts and Botha to win the election in the Transvaal, trusted neither of them, but having miscalculated the election results turned necessity into a virtue by pretending that magnanimity had been at the root of the policy from the first.

The last two essays are a short piece by Hyam on the politics of partition in South Africa, 1908-1961, which adds a little material from the Crewe and Smuts papers to the thesis propounded in his own book *The Failure of South African Expansion, 1908-1948* (1972) and an essay by Martin on the Irish Free State's impact on the Commonwealth. The latter is in essence a review of D.W. Harkness, *The Restless Dominion: The Irish Free State and the British Commonwealth of Nations, 1921-1931* (1969), which gave the Irish most of the credit for transforming Empire into Commonwealth. Martin has little difficulty in demonstrating that such a thesis (if indeed that is what Harkness propounded) is much too simple.

Dalhousie University *John Flint*

Canada: A Middle-Aged Power. By John W. Holmes. Carleton Library Series McClelland and Stewart, 1976. Pp. 293. $5.95 paperback.

If Canada ever needed sage counsel, it is right now, and here is where to find it - in the latest book by John W. Holmes, former Canadian diplomat. The essays in this collection by the Director of Research for the Canadian Institute of International Affairs were written since the publication in 1970 of his first volume "The Better Part of Valour". We can thank the Institute of Canadian Studies of Carleton University for preserving in book form the comments over the year of one of today's most astute and discerning analysts on Canada in world affairs.

In many ways, to quote one of the essays, the book is a "simple plea for the application of common sense and responsibility to the study of diplomacy and foreign policy". It is hoped our respected Members of Parliament will digest the contents and use the knowledge gained therefrom in their future judgements and actions.

It is also fortunate that so many of the articles were delivered in the United States or appeared in American periodicals. The Americans need an explanation of the Canadian viewpoint and performance from an expert as much as we do ourselves.

The book is divided into five parts according to subject, with each section and essay complete in itself and tied together with a brief analysis from the perspective of today. It concludes with a delightful convocation address in which the author reiterates his optimism in the future because of the calibre of his university students who have shown healthy skepticism, honest enquiry, and intellectual integrity. Despite the present disillusionment with our role, he expects we will recuperate from the reaction to active internationalism, and resume being an honest broker in world affairs. Perhaps we are not as middle-aged and decrepit as the book's title suggests. It may just be the application of Arnold Toynbee's "challenge and response" and the next challenge is yet to come.

Unavoidably, themes important in Canada's international metamorphosis recur - functionalism, continentalism, preventive diplomacy or peacekeeping, and functional neutralism — but it is remarkable that there is so little repetition since the essays are topical and were prepared for audiences in places as far apart as Kingston, Ont., and Talloires, France.

The book is full of graphic and witty punches. For example, taken completely out of context, (which isn't fair to any author), how many Canadians realize that we are imperialist not so much by conviction as by laziness and a surfeit of territory; that we defend our sovereignty against the Americans by collaborating; that we virtually invented the Commonwealth with its framework for constructive disintegration? And finally, that the support Canada had at the United Nations at the time of the Suez crisis was built up laboriously over past years by fraternizing with and showing understanding of the interests of Indians and Arabs, Latin Americans and Yugoslavs, and even of the defendants of the case, the British, French and Israelis? The author should know, because he was there and he helped build that support.

Most perceptive and valuable to readers is the author's clarification of the operations of the much troubled United States, where during the internationalism of the Pearson years, Canada developed its considerable reputation as a mediatory power, and where Mr. Holmes again contributed to our constructive phase. Instead of continually attacking the U.N., we should think about the wars prevented and lives saved by United Nations diplomacy. Who could ever estimate the thousands who failed to die of cholera because of the U.N. World Health Organization? What we are after is "not the pacific settlement of disputes, but the pacific living with them". The alternative to the United Nations is anarchy.

Closer to home, a subject of vital concern is covered — our relations with the United States, and the fact that the sheer economic strength of Canada is seldom grasped. After reading the section entitled "North America", those who look longingly to the south should be made aware of the advantages of staying right here.

Statistics are presented showing a dramatic shift in the flow across the border, with the doubling in the last ten years of Americans settling in Canada. Could it be that the benefits of living in what the author calls "a more tranquil state with a higher standard of living as distinct from a higher level of income" are now obvious? On the other hand, there has been a striking decrease in Canadians moving to the United States from over 40,000 in 1965 to just over 7,000 in 1973. (In another essay appearing later in the book, but written earlier, unofficial estimates of 30,000 Canadians to the United States are quoted — a little more editing needed here!)

The author emphasizes that our very economic strength makes us vulnerable. What challenge to Canada will the pressure of growing populations seeking a diminishing supply of goods present in the future? And will the United States

continue to be a good neighbour if the Canadian standard of living becomes a reason for envy? He says: "The central dilemma of Canada's existence in the last quarter of this century will be how to live as the people who in all the world have more land and resources per capita than any other".

We look forward to Mr. Holmes' study now in progress on Canada's postwar foreign policy, the "golden years" before we became middle-aged. No one is better equipped to write it.

Toronto *D.H. Stepler*

The Tangled Chain: the Structure of Disorder in The Anatomy of Melancholy. By Ruth A. Fox. Berkeley: University of California Press, 1976. Pp. xiv, 282. $10.00.

Ruth A. Fox's aim is disarming in its modesty, stimulating in its results: admitting that her study may "prove disappointing to those readers who wish to see Burton's book always placed in larger contexts of anatomies and books on melancholy," she proceeds rather to induce "from the *Anatomy* itself Burton's structural and thematic problems and their solutions" (ix). Although her study is slightly marred by the occasional dissertative fastidiousness and stylistic clumsiness and — more importantly — by the lack of a sufficiently developed or explicit critical theory, nevertheless it is that modest but rare achievement, a compact, clear and well-detailed study of work "criticized as art yet only with some discomfort approached as an artefact" (1), a work notorious for its complexity and apparent structural disorder. Fox deals carefully with the principles of Burton's ordering art, the "complicated but ordered" (9) combination of scholastic partition and gothic digression. She shows how his ostensible subject, melancholy, points to the deeper subject of human chaos. Her exposition of meaning and structure is careful, clear, and stimulating.

Burton's subject and — insofar as one can describe it as such — his philosophy are, abstracted from his work, occasionally memorably aphoristic — the "last refuge and earnest remedy" for lovers, for instance: "When no other means will take effect . . . let them go together, and enjoy one another" — but, usually, unremarkably commonplace. At his wisest, Burton advises his reader to consider "himself in terms of his own limited human nature" and rest "content with life's journey as it is" (169). There are two main reasons why we may still dip into the *Anatomy*. The first, which Fox handles excellently, arises from the relationship between Burton's authorial mind and his work (as distinct from his subject). Burton "is not using form simply to disguise confusion, but to order it" (39); he ends not so much with particular detachable insights as with "an artificially constructed reassessment and realignment of all man's disordered loves into the shape of comprehensible order" (142). The *Anatomy*,

Fox points out, "is not just a labyrinth, but a thing constantly being made, a world of knowledge always under construction" (256), a constant readjustment of viewpoint before the unfolding fascination of the changing present. It is "the vision of what nobody can accomplish in the real world, yet the scholar — the craftsman, *artifex*, poet — can make of man by method and composition" (260).

The second reason, less explicitly explored in Fox's study, is even more interesting. Fox points out how throughout Burton is determined, as he surveys his material, "that chaos will *not* rule the book" (20). The author, in other words, conceives of himself as one of an audience of a greater work, Nature, which he himself is attempting to understand and signify. So "the explicit picking and choosing among authorities and topics" does not primarily, I suggest, make us "immediately aware of the author *behind* his book" (55, my italics), but rather of the author as one of his own audience. "If Burton has a position within the picture," Fox notes (and I for one would withdraw the conditional), "it is the unspecified position of a member of the community . . . moved by the same desires . . . which move the other men and groups of men whom he judges" (82-83). Burton, that is to say, encounters himself not just as the creator of a book but as a curious onlooker of the quaintness and irony of life, as one of the audience of mankind. He writes as he lives, *in media res*, providing temporary, contingent, and sometimes confessedly contradictory judgments of his own quirkish and curious mind's attempts to signify the multiplicity of impressions that appear before him. We are interested, in other words, not so much by the contents of Burton's mind as the mode of apprehension of that mind.

It would have been extremely interesting to have had this latter aspect of Burton's stance explored in more detail. Recent studies of the *Anatomy*, some of which are cited by Fox, point tentatively in the direction I am suggesting her argument might have taken. Perhaps more than that of any age before our own — and for a host of complex philosophical and historical reasons — the literature of the late Renaissance challenges us to devize new methodologies for coping with the complex intersubjectivity of reader, text and author. Much Anglo-American criticism still persists in employing the static rationalism of a Tillyard or a Lovejoy and in obscuring the intersubjectivity of historicist confrontation. We are in the early stages of a transition from a view of criticism as a humanistic and rationalistic discipline to an essentially hermeneutical, interpretative and affective activity. Such a widening of critical perspectives — seen in such diverse figures as the philosopher Paul Ricoeur, critics like Harold Bloom or Stanley Fish, pedagogical writers like David Bleich — promises to make criticism much more humanly central than do the now moribund remnants of new criticism. It also promises to revolutionize our view of literary history, not least in the period dealt with by Dr. Fox's book. A few stray

references show she is not unaware of these developments, and it would have made what is otherwise a meticulous and stimulating book even more interesting if she could have stood back from her world and looked at *le corps veçu* of her critical surroundings, much in the way she so clearly demonstrates Burton himself did.

Dalhousie University *G.F. Waller*